

ESPRIT  
ORCHESTRA

&

ONTARIO  
150

PRESENT:

ONTARIO  
RESONANCE  
FINALE  
CONCERT

## PROGRAM NOTES

### ADAM SCIME - *Melopoeia*

One of three types of poetry identified by Ezra Pound, Melopoeia, is a process through which musical properties are infused into certain words in order to alter their meaning. I made a list of places in Ontario that each produced a strong emotional impact on me as a child and developed a collection of associative vocabulary. I recorded these words as uttered from my own mouth while applying Pound's speech process, then analyzed the resonant qualities of these words to generate a series of harmonies for the piece. The resonance you hear throughout the piece is quite literally an audible rendering of my own emotional experience of the beautiful province I call home.

### MARK DUGGAN - *Maracatu Imaginário*

*Maracatu Imaginário* is a fantasy piece that draws material from three Brazilian sources. First is the drumming and vocal style known as maracatu, which originates in Brazil. The second is the text, in the form of a petition or prayer, in which the speaker asks to be returned to his/her rural homeland. The text is based on the Brazilian folk song *Negrinho do Pastoreio*; a legend about a shepherd boy who becomes a saint. The third source is a contemporary composition by Brazilian composer Egberto Gismonti, also titled *Maracatu*, that has been a favorite of mine for many years. The melodic and rhythmic themes from his work are woven into *Maracatu Imaginário*.

### CHRISTINA VOLPINI - *to reach the other shore with each step of the crossing*

The gestures, rhythms, and textures of this piece were inspired by recordings of the tide of Lake Ontario coming in to shore along Hamilton Beach in late August 2017. The work seeks to convey the repetitious and static appearance of the tide that masks the continuous unfolding of small changes. Within this piece, I imagine that studying these small changes would allow a traveler to learn something about the larger body of water, and, therefore, the journey required to cross.

### BEKAH SIMMS - *Remnant Shoreline*

Reflecting on the climate changes that shaped Ontario, particularly with its lakes during the last ice age, created automatic analogies between the landscape then and the landscape today. *Remnant Shoreline* uses modern recordings of glaciers from Greenland as a launching point: the glaciers, constantly on the move, emanate varying densities of cracks and sizzles. Using spectral software, I found the most prominent of the fundamentals (C# and F) to use as large arrival points, with quiet, sizzling textures interspersed between these points. If these represent alternately the last ice age and the current day, the end of the piece hints at a chaotic climate future ahead.

### CHRIS THORNBORROW - *Ghosts of Trees*

Old-growth forests were once abundant in Ontario. There is record of a white pine felled in Ontario; it was 200 centimetres in diameter, and 67 metres tall (20 stories). The tallest standing white pine in Ontario today is merely 2/3rds that size, 47 metres. Over the last century, much of Southern Ontario's old-growth forests have been logged and plowed for farming. *Ghosts of Trees* reflects on the history of these forests, and the gradual degradation of Ontario habitats. The sounds of my piece evoke life in an old-growth forest, musical gestures emulate the growth of a tree, and soft metallic sonorities symbolize the memory of forests swaying softly in the wind.

### EUGENE ASTAPOV - *Ephemeral Songs*

This work was inspired by Ontario's cultural inclusivity and diversity, particularly that for Syrian refugees. A recent article in *Toronto Life* magazine featured an interview with a Syrian family describing their incredible tortures while in captivity, and their long journey to the 'land of hope'. The text used in these songs comes directly from the lines of the interview and conveys the feelings of terror that the family went through. 'Ephemeral' translates from Greek as 'lasting for a short time', thus making social commentary on the way the media headlines treated these events.

Each song is representative of the fleeting quality of the subject, but composed with passion and vehemence.

*Text by Alexandra Kimball from "The Exodus"*

*The following program notes have been abbreviated for print. For the full versions and artist biographies, please visit [espirorchestra.com/outreach/ontario-resonance](http://espirorchestra.com/outreach/ontario-resonance).*

# **ESPRIT ORCHESTRA**

## **VIOLIN I**

Louise Pauls\*  
Janet Horne Cozens  
Laurel Mascarenhas

## **VIOLIN II**

Kate Unrau  
Jennifer Burford  
Clara Lee

## **VIOLA**

Rhyll Peel  
Nicholaos Papadakis

## **CELLO**

Mary-Katherine Finch  
Rachel Pomedli

## **BASS**

Natalie Kemerer

## **FLUTE**

Leslie Newman

## **OBOE**

Clare Scholtz

## **CLARINET**

Colleen Cook

## **HORN**

Bardhyl Gjevari

## **TRUMPET**

Robert Venebles

## **PERCUSSION**

Ryan Scott  
Blair MacKay  
Adam Campbell

## **PIANO**

Stephen Clarke

*\*Concertmaster*

**MARACATU IMAGINÁRIO**  
**Voice Text and Translation**

**Negrinho do Pastoreio**  
*Little Shepherd of Grazing*

**Negrinho do pastoreio acendo essa vela pra ti  
E peço que me devolves a querência que eu perdi  
Negrinho do pastoreio traz a mim o meu rincão  
Que a velinha está queimando, nela está meu  
coração**

**Quero rever o meu pago colorado de pitangas  
Quero ver a gauchinha brincando na água da  
sanga**

**Quero trotear nas coxilhas respirando a liberdade  
Que eu perdi naquele dia que me embretei na  
cidade**

**Negrinho do pastoreio traz a mim o meu rincão  
A velinha está queimando aquecendo a tradição**

*Negrinho do pastoreio I light this candle for you  
And ask that you return me to the country that I have  
lost*

*Negrinho do pastoreio bring me to my safe corner  
Where the candle is burning, in it is my heart*

*I want to see my birthplace again, coloured with  
pitangas*

*I want to see the little girls playing in the water*

*I want to walk on the hills breathing the freedom  
That I lost on the day I entered the city*

*Negrinho do pastoreio bring to me my safe corner  
The little candle is burning, keeping warm the tradition*

*For more information about this folk song, see the  
full program on our website*

## **EPHEMERAL SONGS**

### **Voice Text**

#### **Movement I:**

They tied me to a chair.  
And poured water over my head.  
So I could not breathe.

#### **Movement II:**

I was scared for my children.  
I thought this will never end.

#### **Movement III:**

We'd been delivered  
to the land of hope.  
We can forget the past.

*Text by Alexandra Kimball from "The Exodus"*

# **ONTARIO RESONANCE FINALE CONCERT**

Thursday November 23, 2017

Jeanne Lamon Hall

Trinity St. Paul's Centre

7:30pm Concert

**Eugene Astapov - Conductor**

## **PROGRAM**

**Adam Scime**

*Melopoeia* (2017)\*

**Mark Duggan**

*Maracatu Imaginário* (2017)\*

Aline Morales, voice

**Christina Volpini**

*to reach the other shore with each  
step of the crossing* (2017)\*

## **INTERMISSION**

**Bekah Simms**

*Remnant Shoreline* (2017)\*

**Chris Thornborrow**

*Ghosts of Trees* (2017)\*

**Eugene Astapov**

*Ephemeral Songs* (2017)\*

I.

II.

III. *Larghetto*

**Rebecca Gray, soprano**

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Government of Ontario

**Esprit Orchestra gratefully  
acknowledges the following for  
their generous support**

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